

Conservatorium of Music

André Jolivet's *Chant de Linos*: spiritual dimensions and
performance perspectives

By

Abby Badcock

Supervisor: Professor Douglas Knehans

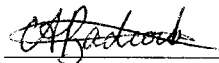
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Abby Badcock

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“I think we all need music to nourish our souls”

In the words of Douglas Adams:

“So long and thanks for all the fish”

Abstract

The aim of this exegesis is to provide a deeper understanding of André Jolivet's intentions for the interpretation and performance of *Chant de Linos* for flute and piano. My hypothesis is that a well-informed perspective of the spirituality and means of expression surrounding Jolivet's *Chant de Linos* is crucial for effective performance of the work. This exegesis covers many angles of Jolivet's *Chant de Linos*, including a brief background on Jolivet's life as a composer and ideals and aesthetics with which his music was associated. I will also discuss the story behind *Chant de Linos*, identifying how one should approach the musical expression of this story. Complementing my performance requirements for the Bachelor of Music with Honours course, this exegesis will discuss my personal practice and performance perspectives of the work, with the acknowledgement of other's in the field, providing in document form what other flautists have presented through recorded sound. The principle aim of this exegesis is to assist other flautists to grasp not only the story but also the performance issues involved within this great hallmark work for flute.

Introduction

André Jolivet's *Chant de Linos* for flute and piano emerged from a time of unrest in France during the last year of the Second World War and as such, it was a most important work in response to these changing ideals and aesthetics. As this work is seen as one of his most popular, many different stories and interpretations exist. These have caused me to realise the many aspects that need to be taken into consideration when performing Jolivet's *Chant de Linos*. An investigation of the piece from all angles will begin with a literature review on available sources on my topic. This will also briefly cover the cultural and social setting in which *Chant de Linos* was composed and the groups and aesthetics with which André Jolivet's music was associated. I will continue by giving both the factual and the interpretive story behind André Jolivet's *Chant de Linos*, before elaborating further how this can be translated through musical performance. The resulting aims of this exegesis are to provide a deeper understanding of Jolivet's intentions for the interpretation and performance of *Chant de Linos*.

Chapter 1: Literature Review and cultural setting of Jolivet's *Chant de Linos*

A literature review of available sources on my topic; this chapter will briefly cover the cultural and social setting in which *Chant de Linos* was composed. I will discuss André Jolivet's compositional style, how this was shaped, his influences and philosophies as a composer, and the groups and aesthetics associated with his music. Beginning with a general background on Jolivet, I will then explore the influences of myth, magic, mysticism, and religion on his music and the spiritual and emotional perspectives of his music, each section relating to relevant sources I have found on the topic.

Background

André Jolivet (1905-1974) was born into an artistic family; his mother and sister were both pianists and his father a visual artist. In his youth Jolivet studied poetry, painting, the piano and cello. Though his parents strongly discouraged him making a profession in music, he knew from a young age that he would to be a musician. Of the few biographical sources on André Jolivet, Martine Cadieu's "A conversation with André Jolivet" is most insightful. In this interview Jolivet recalls his first inspirational musical experiences as discovering the music of Debussy, Ravel and Dukas at the Padeloup concerts in 1919.¹ These early influences remained with Jolivet throughout his career, as he shared their same passion for French exoticism: the deep interest in music of other cultures. This is elaborated in Jane F. Fulcher's book *The Composer as Intellectual: Music and Ideology in France 1914-1940* in the chapter "The Return to Spirit" more specifically the sub chapter "Beyond 'Orientalism' to the Cosmic: André Jolivet." Like Debussy, Jolivet transcended 'orientalism', attempting to reintegrate European and non-European cultures. His ultimate goal was a 'universal' language which he achieved through sincerely accessing other cultures and searching for a

¹ Martine Cadieu, "A conversation with André Jolivet," *Tempo*, No. 59 (1961), 1.

means of contact, a response that was prompted by his sense of the existing crisis of his own civilisation.²

Another fine source on Jolivet's artistic influences in his life and works is Brigitte Schiffer's article "André Jolivet (1905-1974)". Written the year after Jolivet died, this article is true to the times; showing the development of his musical ideals and his underlying aim to create a "new kind of French music." Beginning his musical studies with Paul le Flem, Jolivet learnt classical forms, harmony and counterpoint. Jolivet's influences changed somewhat after hearing a performance of Arnold Schoenberg's *Pierrot Lunaire* in 1927 and he became interested in a post-tonal, more 'expressionist' style of music, liberating himself from tonality.³ This interest was further developed in 1929 when he heard a concert of works of Edgard Varèse, including the experimental work *Ameriques*, which involves intensive percussion and the electronic instrument the ondes martenot (the French theremin). Under Varèse's tuition, Jolivet experimented with atonal composition and continued to use an unassuming variety of unconventional instruments. These included the ondes martenot, like Varèse, and particularly the flute and drums, of which he considered the most basic and sacred of primitive instruments.

Of the primary sources for this exegesis, I have found Caroline Rae's article "Jolivet on Jolivet: an interview with the composer's daughter" to be the most intriguing. Christine Jolivet-Erlh took control of her father's archives when her mother, Hilda Jolivet, died in 1996. She has since developed a keen interest in her Father's life and

² Jane F. Fulcher, *The Composer as intellectual: Music and Ideology in France 1914-1940*, (New York: Oxford University Press, 2005), 304.

³ Rollo Myers, *Modern French Music: From Fauré to Boulez* (New York: Praeger, c1971), 138.

work, organizing the website⁴ with the help of family and friends. This website is also very useful; including biographies and photos as taken from his archives and suggestions of other sources and events associated with the composer.

In Caroline Rae's interview with Christine Jolivet-Erlh it is revealed that Jolivet composed in a diversity of styles. Jolivet-Erlh states "It's awkward when trying to pigeon-hole Jolivet because one really can't."⁵ His style seems to have been termed according to what was fashionable at the time such as 'humanistic', 'magical' and 'spiritual'. Though it may be easier to divide Jolivet's styles into periods: before the Second World War, during the War and after the War, Jolivet-Erlh says that her father was always irritated about this view and does not agree herself: "For me there's no possible cataloguing: dividing his life into three sections, four sections, 18 sections, into little round pieces, sliced up like a sausage -for me it just doesn't work!"⁶ However Jolivet seems to have used two main different modes of expression: avant-garde and traditional, his styles representative of facets of his personality. As Jolivet-Erlh states: it was "always a case of one thing and its opposite."⁷ These two different sides to Jolivet's compositions possibly stem from his two main teachers: Paul La Flem; responsible for teaching him counterpoint, harmony, early polyphony and classical forms, and Edgard Varèse; who strongly encouraged experimentation, atonal composition, acoustics and the exploration of sound-masses. Above all, Jolivet strongly believed in "Unity and diversity in

⁴ 'les amis of André Jolivet,' home page, on-line; available from <http://www.jolivet.asso.fr/>; Internet, accessed 26 July 2007.

⁵ Caroline Rae, "Jolivet on Jolivet: an interview with the composer's daughter", *The Musical Times*, Vol 147, no. 1894, (Spring 2006, p. 5-22), 18.

⁶ Rae, 19.

⁷ Rae, 19.

lyricism.”⁸ He also took an innovative approach to silence and emotional force, this concept, known as ‘soundspacing’, was well described by Olivier Messiaen:

Jolivet plays with silence: he allows it to spread freely round one line, then thickens it with heavy resonance, then cuts it up wildly with grating rhythms, and after whirling up through space its last remnants with angry drums on mysterious bells, kills it suddenly with a gigantic gong stroke.⁹

Generally, in sources dealing with this time period of interwar France, other musicians tend to take greater precedence over what little is known of Jolivet. This is exemplified in the comparison between Jolivet and Messiaen, both masters in their own field. Messiaen looked up to his elder Jolivet, but is generally held in higher regard due to his innovative works and their importance in the cultural setting. Because of this ‘foreshadowing’ there have not been so many publications solely on Jolivet’s output, though various articles have been helpful in knowledge of and revealing more sources on Jolivet. Messiaen spoke highly of Jolivet’s compositions, supporting his ideals of expressing new aspirations to integrate spiritual concerns and a wider emotional range into modern music.

On the groups and aesthetics with which Jolivet was associated, *Le Spirale* and *La Jeune France* together with nonconformist, humanistic and primitivist ideals are the most obvious. Christine Jolivet-Erlh says that *La Spirale*; comprising Jolivet, Messiaen and Daniel-Lesur, was a society that supported contemporary music. To avoid the danger of a new work only receiving one performance, and due to a lack of funding, the works were composed for small chamber ensembles. *La Spirale* soon

⁸ Cadieu, 4.

⁹ Fulcher, 304.

became *La Jeune France* when self-taught musician Yves Baudrier joined the group and was able to assist them financially, aiding the composition of larger scale works. A fine source for the tracking of these two groups is Nigel Simeone's article "La Spirale and La Jeune France: Group Identities". Simeone discusses these four artists and their sharing of the same ideals, quoting various letters and manifestos of the groups members. The main aims of the organization are stated clearly, as Baudrier wrote in a manifesto, which was then published in the program for their first concert in 1936:

As life becomes increasingly strenuous, mechanistic and impersonal, music must seek always to give spiritual excitement to those who love it ... La Jeune France intends to promote the performance of works which are youthful and free, standing apart from academic or revolutionary clichés. The tendencies of the group are diverse; their common aim is simply to encourage the values of sincerity, generosity and artistic awareness; its goal is to create and foster a *living music*.¹⁰

Myth, Magic and Mysticism

French Music since Berlioz by Richard Longham Smith and Caroline Potter provides a great background on French music before the period between the wars, aiding the understanding of the context in which Jolivet worked. In chapters such as "French Musical Style and the Postwar Generation", mythical and religious influences and interpretations are discussed in relation to Jolivet's *Chant de Linos*. In this we find that André Jolivet's philosophical aims were ultimately to discover music's original ancient meaning and recreate this through modern musical means. The influence of ancient Greek myth was of great importance to his music, as described by Jolivet

¹⁰ Nigel Simeone, "La Spirale and La Jeune France: Group Identities," *The Musical Times Publications* (2002), 15.

himself: “My art is dedicated to restoring music’s original ancient sense, as the musical and incantatory expression of the religiosity of human communities.”¹¹

Jolivet states in his interview with Martine Cadieu that “Before having been there, I understood the East intuitively. I studied its technical principles and particularly that lyricism which is so precious to me; for me, a true work of art must achieve the mythical.”¹² In manifestos of *La Jeune France* they stressed the importance of ancient instruments such as percussion and the flute to express mysticism and ancient rituals, mapping the individual processes of Jolivet’s compositions. J. Martin and K. McNerney also present an interesting view in their “Magic Music in *Los Pasos Perdidos*”, which parallels Jolivet’s *Chant de Linos* with Cuban Novelist Alejo Carpentier’s *Los Pasos Perdidos*. The narrator in the story shares Jolivet’s

Disenchantment with the values of modern society and the desire to return to the origins of music and to its initial magical function, the interest in primitive instruments, and, perhaps most striking, the use of an extremely esoteric musical form from ancient Greece, the threnody...¹³

Varèse was also immensely influential on such topics, as Jolivet recalls in Cadieu’s conversation: “He [Varèse] helped me to discover one of music’s most significant aspects; music as a magical and ritual expression of human society. I have learnt to attach great importance to the balance between man and the cosmos.”¹⁴ The titles of many of Jolivet’s musical compositions reflect his predilection for magical expression, such as *Cinq Incantations* of 1936 for solo flute, which suggests

¹¹ http://www.boosey.com/pages/cr/composer_main.asp?composerid=2913; internet, accessed 19th March 2007.

¹² Cadieu, 3.

¹³ J. Martin, and K. McNerney, “Magic Music in *Los Pasos Perdidos*,” *Hispanic Review*, Vol. 52, No. 4, 491-498 (Autumn, 1984), pg. 497.

¹⁴ Cadieu, 3.

spellbinding the audience through musical means.¹⁵ Martin and McNerney likened Carpentier and Jolivet as being dissatisfied with the excess and pretensions of the Romantic tradition in twentieth-century music, hence the need to find inspiration in simpler, older forms, in order to “return music to its magical, incantatorial function...as in the witch-doctor’s attempt to bring a dead person back to life...to make music that casts a spell”,¹⁶ furthering Jolivet’s belief in music as representing a form of magic. The meditative and almost hypnotic quality that these elements seek to produce can also be seen as religious elements, which was another notable influence in Jolivet’s musical compositions.

Religious Influences

On the official Jolivet website a quote reads “André Jolivet was undoubtedly a man of faith but not a man of religion,”¹⁷ which reinforces his belief in spirituality but not necessarily conforming to a specific religion. Jolivet was brought up in the Catholic religion, though he was not as devout as other members in his family. Due to his childhood Catholic education coinciding with the First World War, it is thought that Jolivet’s works that suggest the influences of War were inevitable due to the revival of his first religious experiences with the occurrence of the Second World War.¹⁸ Though not as devout a believer as his colleague Messiaen, together they reflected the nonconformists’ search for new methods of expressing man’s existential ‘essence’, and their hope to connect with a higher state of being.¹⁹ The thought of music as a ‘cosmic force’ caused Jolivet’s inspiration to find the more ‘primitive’ forms of

¹⁵ Myers, 139.

¹⁶ Martin and McNerney, 496.

¹⁷ <http://www.jolivet.asso.fr/>; internet, accessed 22/08/07.

¹⁸ Rae, 12-13.

¹⁹ Fulcher, 302.

religion, such as magical forms of ancient ritual, which is uniquely his own.²⁰ Though not a man of religion, Jolivet did draw two important aspects from it; silence and reflection.²¹ As Christine Jolivet-Erlh remembers “He was always a very spiritual person but not a man of the church.”²²

Spiritual and emotional perspectives

Though the four members of *La Jeune France* all shared the same ideals of ‘sincerity, generosity and spirituality’, they did not necessarily all share the same beliefs. As it is stated in Smith and Potter’s *French Music since Berlioz*,

Spirituality can cover a broad spectrum, from overtly Christian to loosely Biblical, to pantheistic, mystical and magical, or individual conscience and morality...this music is paradoxical, being intensely personal yet also universal.²³

One aspect was clear however, and that was the need for “spiritual solace and communion beyond”²⁴ and a sense of the expression of man’s relationship with God or the cosmic forces, such as Simeone’s quote, “Their first ambition is to be eloquent enough to promote the love which they have for humanity, and for spiritual life, and to find the equilibrium between music and the soul.”²⁵

Christine Jolivet-Erlh also adds that *La Jeune France* wished to move away from the ‘neoclassical’ style, which was in vogue at the beginning of the twentieth-century and

²⁰ Myers, 139.

²¹ Rae, 18.

²² Christine Jolivet-Erlh, as quoted in Rae, 13.

²³ Richard Longham Smith, and Caroline Potter, *French Music since Berlioz*, (Cornwall: MPG Books Ltd., 2006), 268.

²⁴ Smith and Potter, 252.

²⁵ as quoted in Simeone, 15.

pioneered by the group *Les Six*. *La Jeune France* felt they had something new to give through the ‘re-humanising’ of music and, unlike the ‘frivolities’ of *Les Six*, aimed to keep musical expression in touch with ordinary human emotions and aspirations.

Jolivet’s individual beliefs and philosophies are also discussed in Brigitte Schiffer’s article, stating “For Jolivet, music was ‘an aural manifestation directly related to the universal cosmic system’.”²⁶ This statement proves that Jolivet was quite forward thinking, as ‘esoteric preoccupations’ were less than fashionable when it was made in the 1930’s. Composers of this era tended to discuss the techniques and systems rather than feelings and beliefs involved in music. As Schiffer states, “His [Jolivet’s] urge to express the inexpressible and to restore to music its original meaning drove him to probe ever deeper into a new means of expression and new instrumental techniques.”²⁷ Rollo Myers contributes to this new means of expression in his book *Modern French Music: From Fauré to Boulez*, stating “Jolivet is above all a genuinely creative artist and in all his work one feels that he has something to say that is of value, that compels our attention and is likely to move us emotionally.”²⁸

Avec André Jolivet by André Jolivet’s wife Hilda Jolivet, though published in the French language, is a good source for insight into the life and beliefs of André Jolivet. This quote, taken from the introduction is appropriate in capturing Jolivet’s own thoughts on music. He says:

I love and I venerate Music. I am neither musicologist, nor critic, nor historian, and even less a composer. I feel that I am all of these at once, but so

²⁶ Bridgette Schiffer, “André Jolivet (1905-1974),” *Tempo* (March 1975), 14.

²⁷ Bridgette Schiffer, 14.

²⁸ Rollo Myers, *Modern French Music: From Fauré to Boulez*, (New York: Praeger, c1971), 140.

little that I would never claim to substitute myself for a specialist in musical questions.²⁹

Arthur Guarnuccio's thesis "André Jolivet's *Chant de Linos* (1944): A Sentential Analysis" is another valid and most current source, written in 2006. Where Guarnuccio rather thoroughly analyses *Chant de linos* in his thesis, I will acknowledge this as a detailed study into specific analysis and take it one step further by discussing performance issues and the story behind the work in relation to its effective performance.

²⁹ Hilda Jolivet, *Avec André Jolivet* (Paris: Flammarion, c1978), 15.

Chapter 2: The story behind André Jolivet's *Chant de Linos*

Every piece of music has a story behind it, despite how simple or profound. This chapter will discuss the story behind André Jolivet's *Chant de Linos*, the meaning and myths attached and, with acknowledgement to the ideas of others, my own interpretations. The clarity of expression of these ideas in performance and the intentions of Jolivet will also be discussed. Firstly discussing the performers and different versions of *Chant de Linos*, I will continue by considering the parallels between the story and Jolivet's own life, before discussing Jolivet's predilection for the flute. The influences of Greek mythology are pertinent to the story of *Linos*, and will therefore be discussed, lastly noting the relevance of the War on Jolivet's *Chant de Linos*.

Performers and different versions of *Chant de Linos*

Chant de Linos for flute and piano was written in 1944 as a contest piece at the Paris Conservatoire, dedicated to flute professor Gaston Crunelle, who taught there from 1941-1961.³⁰ Jean Pierre Rampal, a student of Crunelle's at the time, first gave the piece its recognition by winning First Prize with it in the same year it was written at the annual flute competition held at the Paris Conservatoire. Another version of the piece was written in 1945 for flute, violin, viola, cello and harp, first performed by the quintet of renowned harpist and composer Pierre Jamet at the Paris Conservatoire in the same year.³¹ This version implies the works' 'extra-musical' program, and provides the opportunity for a very different sense of colour and texture through the instrumentation. Though it is most interesting to look at the differing versions, the accessibility of the flute and piano version holds preference over the two.

³⁰ <http://www.flutehistory.com/index.php3>; internet, accessed 2 October 2007.

³¹ <http://www.jolivet.asso.fr/>; internet, accessed 14th August 2007.

Parallels between the story and Jolivet's life

According to Martin and McNerney, the flute carries and develops melodies that give voice to the funeral lament, while the piano accompaniment provides varied and unsettling rhythmic punctuation and emphasises the plaintive theme. The flute plays a prominent and impressive part, sometimes reminiscent of the trilling of a bird, or a mournful human voice.³² Ultimately a quest for 'primitive purity', the narrator of the story in Alejo Carpentier's *Los Pasos Perdidos* is a composer who discovers what he believes to be the roots of music after going back in time on a journey into the jungle. This experience causes him to return to his musical profession with new inspiration.³³ This can be seen also in Jolivet's life, as during his first voyage to North Africa - Algeria and Morocco in 1933- Jolivet heard locals playing on traditional flutes. Their experimentation and improvisatory style influenced him to write the *Cinq Incantations pour flute seule* of 1936. There is no denying that Jolivet favoured the flute from this time onward, discovering its full potential through writing many of his finest works for the instrument, including these *Cinq incantations*, the two different versions of *Chant de Linos*, a sonata, concerto and other incidental chamber and solo works.³⁴

Jolivet and the flute

Jolivet particularly favoured the flute for its primitive human associations, once saying "The flute fills its notes with that which is at the same time corporal and

³² Martin and McNerney, 497.

³³ Martin and McNerney, 491.

³⁴ <http://www.jolivet.asso.fr/>; internet; accessed 14th August 2007.

cosmic within us.”³⁵ It has also been suggested that Jolivet’s *Chant de Linos* emerges from a French tradition of flute works inspired by ancient Greek myth,³⁶ such as Debussy’s *Syrinx* for solo flute and Roussel’s *Joueurs de Flute*. Many ancient Greek art works such as vases and mosaics depict characters playing woodwind instruments, possibly explaining why the flute features so predominantly in Jolivet’s, and other composers’ works of this time of the same aesthetic.³⁷

Influences of Greek mythology

“Le chant de linos était, dans l’antiquité grecque, une variété de thrène: une lamentation funèbre, une complainte entrecoupée de cris et de danses”³⁸ heads the title page of the score. This translates “the singing of linos was, in ancient Greece, a kind of threnody: a funeral wailing, a lament intersected with shouting and with dances” which leaves no doubt that Jolivet intended the piece to provoke incantatory lament as in the ancient Greek mythological story of Linos. There were several characters named linos in Greek mythology, two being sons of the god Apollo, patron of music, and both doomed in one way or another. Depicted in some stories as possessing certain musical innovations, like melody and rhythm, he is mostly seen as the personification of the act of lamentation, and as such the Greeks used the word linos to describe a cry of lamentation.

Linos and the War

In order to get this story across clearly in performance one must enter the mindset of Jolivet at the time he wrote *Chant de Linos*. Written in 1944, possibly as a reaction to

³⁵http://eclassical.com/eclassic/eclassical?&song_id=100186&last_page=find_by_compilations&page=more_info; Internet; accessed 19th July 2007.

³⁶ Smith and Potter, 337.

³⁷ Smith and Potter, 337.

³⁸ André Jolivet, *Chant de Linos*, [score] (Paris: Alphonse Leduc, c1946), 1.

the end of the Second World War “one cannot help but wonder whether the awareness of the threnody, and the cathartic violence of the dance passages, were not also a response to the war that gripped Europe as Jolivet wrote *Chant de Linos*.”³⁹ In the article “Messiaen, Jolivet, and the Soldier-Composers of Wartime France,” Sprout states that musical life in the North of France in 1944 was hugely restricted by the dictates of Nazi propaganda. Public performances of new French music were banned in Nazi Germany and this was taking effect in occupied France. It is also suggested that the German persecution of modernist composers, deemed performances of Messiaen’s latest compositions “politically inadvisable.”⁴⁰

Whether a story of ancient Greek mythical origin or a story of modern day, this work is nonetheless extremely powerful in evoking an emotional response. “What these listeners [of wartime France] had to say about the relationship between music and war has much to teach us about the assumptions that, over fifty years later, we take for granted that they shared with us.”⁴¹ This background knowledge of *Chant de Linos* and the myths and meanings behind it, I am able to form my own opinions and interpretations to assist my performance of the work. For me, the story of *Chant de Linos* is one of intense grieving, the feeling of loss expressed through the sad and beautiful lyric cries of the flute, the savage dance sections representing the alternate violent expression of pain. These two juxtaposing ideas of the one theme are represented well through the musical form, and the choice of instrumentation that portrays the story most effectively.

³⁹ <http://www.fenwicksmith.com/1985.html>; internet, accessed 2nd April 2007.

⁴⁰ Leslie A. Sprout, “Messiaen, Jolivet, and the Soldier-Composers of Wartime France,” *The Musical Quarterly* (Oxford University Press 2005), 263.

⁴¹ Sprout, 262.

Chapter 3: Portraying the story through musical expression

This final chapter will discuss how the story of *Chant de Linos* can be translated through musical performance. I will provide a detailed discussion on the aspects one must consider when rehearsing and performing the piece, including formal structure and hence phrasing, tone colours, vibrato and breathing. By comparing recordings of noted flautists Emmanuel Pahud, Manuela Wiesler and Emily Beynon, I will draw conclusions that will help me form my own opinions on how one should proceed in portraying the story from an analytical and technical point of view. With regard to the fact that one single flawless interpretation does not exist one can only hope to stay true to the composer and his intentions of the piece. My hope is that this might assist other flautists to grasp the performance issues within this great hallmark work for flute.

I would like to begin with a quote from French flute master Jean Pierre Rampal “You can not force something which is natural...listen to your playing, listen to your singing... that is the thing, to play like you sing or like you act, like you speak. Then you will find the truth.”⁴² In relation to the chanting or singing of *Linos* I agree with Rampal and believe that any flautist should consider this advice. Jolivet himself also stressed that the technicalities of resonance, upper and lower harmonics, dynamics and rhythmic phrasing should never be separated from the ‘human element’, that “complexities which would deny music’s connexion with the human voice, should at all costs be avoided...that technique should be put at the service of melody and melodic continuity.”⁴³ As with any musical interpretation, one must look at the piece

⁴² Linda Landeros Lamkin, “An Examination of Correlations Between Flutists’ Linguistic Practices and Their Sound Production on the Flute,” Proceedings of the conference of interdisciplinary musicology, (Indiana University, 10-12/03/2005), 2.

⁴³ Schiffer, 15.

from many angles to find exactly how it all comes together and to play it with expression and intent rather than simply playing the notes that are written on the page. It has been said that “one of the principal aims in the performance of music is communicating” and, to our advantage in this case, that “the instrument truly closest to being able to speak the music is the flute.”⁴⁴

Form

In relation to the formal structure of Jolivet’s *Chant de linos*, the music moves through sections of impassioned cries or shrieks, quiet lyrical passages and energetic dance sections in an irregular 7/8 time, suggesting the rhythms of ancient ritual. Melodic contours depict the cries, while violent, jagged motives depict the dance, as in figures 1, 2 and 3 below.



Figure 1 - 'Shrieks' bars 2-4



Figure 2 - 'Lyric cries' bars 47-50

⁴⁴ Lamkin, 1.

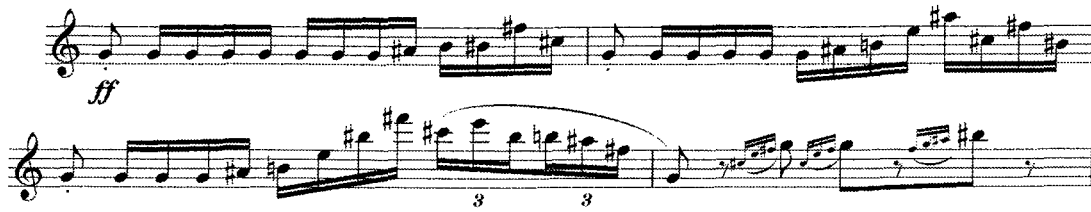


Figure 3 - 'Violent dance' bars 97-100

Jolivet achieves seamless transitions between sections through use of a common pivot note or chord, for example the C sharp in the flute line in bars 45-46.



Figure 4 - Pivot note in bars 45-46

The use of this technique has been suggested for two reasons: to function as an 'incantatory effect' and to provide a reference point in a 'tonally ambiguous' passage.⁴⁵ Jolivet is also said to have taken after Varèse in his "obsessive quality over melodic lines,"⁴⁶ so it is very important to find these important notes and phrases and the melodies within them to give shape and expression. In Cadieu's interview, Jolivet reveals that the form is the quality of a musical work to which he is most sensitive, so it is appropriate then to discuss a little about the formal structure of his *Chant de Linos*.⁴⁷

Chant de Linos can be divided into ten main parts, consisting of five sections of contrasting material, some of which reoccur throughout the piece. I have termed the

⁴⁵ Smith and Potter, 334.

⁴⁶ Smith and Potter, 334.

⁴⁷ Cadieu, 4.

contrasting sections thus: Introduction, A, B, A', B', C, D, A'', B'' and C', as seen in the table below, which clearly presents the sections in relation to bars, tempo and dynamics.

Section	Material	Bars	Tempo	Dynamics
1	Introduction	1-16	♩ = 80	<i>ffp -ff</i>
2	A	17-33	♩ = 72 <i>Meno mosso</i>	<i>p</i>
3	B	34-46	♩ = 104 <i>accel, rit.</i>	<i>ff</i>
4	A'	47-58	♩ = 72 <i>a Tempo</i>	<i>p</i>
5	B'	59-80	♩ = 104 <i>Più mosso</i>	<i>ff-p</i>
6	C	81-125	♩ = 120 <i>Allegro</i>	<i>sf-ff</i>
7	D	126-175	♩ = 108 <i>Meno mosso, en cédant</i>	<i>f</i>
8	A''	176-187	♩ = 72	<i>p</i>
9	B''	188-196	♩ = 104 <i>Più mosso</i>	<i>ff</i>
10	C'	197-229	♩ = 120 <i>Allegro</i>	<i>ff</i>

Figure 5 – Table showing formal structure

Beginning with an introductory section, which does not return throughout the piece and stands apart from any other section of the piece, but establishes the main intent of ever-growing cries from the flute. These melodic contours are built on dissonant chords, which contain intervals of tritones, from the piano. The introduction is followed by the eerie but calmer *Meno mosso* section, which can be termed A. This rather reflective section is of a softer dynamic level and contains slower moving lines centred around similar pitches of minor second intervals G-A flat and C-C sharp as seen in bars 18-22 of the introduction.



Figure 6 – central pitches of G-A flat in bars 18-22

The contrast is stark, and portrays a quiet type of grieving in comparison to the shock of the beginning. Section 3, or B, resembles a re-awakening of the opening but introduces different motives and the effect of flutter tonguing before slowing and returning to the slow pensive section. An expansion of the first A section, and so termed A', serves to explore the higher register of the flute, creating yet more tension and further sense of loss. This section does not last long however with the repeat of another B section termed B'. B', marked *Più mosso* contains some new melodic material, with the introduction of exciting grace note figures and a complex solo section for the flute, leading into the new *Allegro* section labelled C. Here Jolivet uses an irregular 7/8 rhythm to evoke a dance of ancient Greek ritual. This section is marked frequently with *ff* and *sf* dynamic markings, denoting its vigorous character, as seen in figure 3. Section 7, or D, involves new motivic material, to be played *ben cantando*, meaning in a 'singing style' of which the slightly slower tempo change may assist. This section is light and fleeting, and therefore adds variety to the work, before leading into the final weeping A'' section, which is rather brief in its transformation into the final repeat of B''. This forms a bridge to the final *Allegro* C' section, which unifies the dance motif with recurring themes, such as an expansion of previous grace note figures, for example in figure 7.

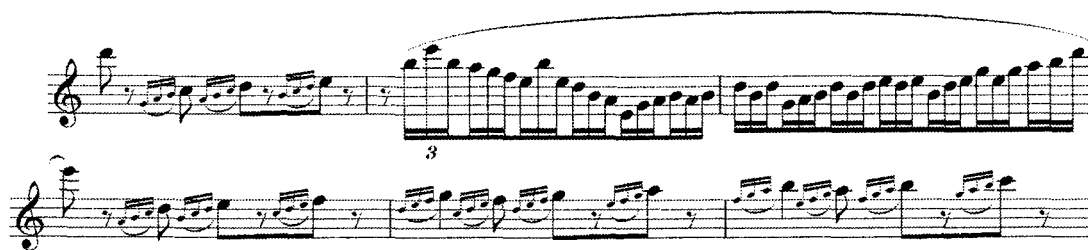


Figure 7 – expansion of grace note figure in bars 216-221

The work ends in a whirlwind of fast triplet passages, grace notes, trills, and showing Jolivet's love for extremities, ending with a fourth register D from the flute.

With this knowledge of form, one can perform the piece with formal and dramatic conviction. Another worthy aim is to listen to the musical interpretations of others in the field, to see how theirs might compare or differ from ones own preconceived ideas. As possibly Jolivet's most well known and frequently played work for the flute, *Chant de Linos* has been interpreted by many different flautists, each portraying the story from a different angle, each equally as valid. Of these, the performances of Emmanuel Pahud, Manuela Wiesler and Emily Beynon have impacted upon my work the most.

Emmanuel Pahud

The very first recording I ever heard of *Chant de Linos* was played by great French flautist Emmanuel Pahud and noted pianist Eric le Sage. My partiality lies with this recording especially, as it first introduced me to the work. Pahud uses a very strongly projected sound, with technical accuracy and intensity within each note. Through his smooth and flexible connections between notes and careful choice of where and when to apply vibrato, it is evident that Pahud is not so rooted in the French flute school of thought on the constant use of rapid, wide vibrato. To create an eerie cold sound,

Pahud gives an airy quality to the sound in lower or higher registers alike, playing without vibrato and only using a gentle vibrato to warm the sound if required. In contrast to this, his attack and vibrancy of fast passages gives a great shock value, which really depicts the cries and shrieks of *Linos*. These intense contrasts and shaping of phrases are assisted by Jolivet's markings, showing the performer precisely what he wishes. Pahud has his own distinct means of exciting the listener through focusing on certain notes and growing through the lines, giving direction and intent to the phrase for example, the beginning of the A section, figure 8, track 1.



Figure 8 – Pahud phrasing in bars 17-22

Manuela Wiesler

One cannot write on the flute works of André Jolivet without giving mention to Manuela Wiesler (1955-2006) as she is renowned for her recordings of Jolivet's complete works for flute, which deems her an authority on his works. Wiesler's style has been described as 'intensely personal'⁴⁸ with which I am in agreement. Through attack and care taken with each phrase, her expressive intentions for each note are made very clear. Like Pahud, Wiesler gives intense direction to each phrase, but, in contrast to Pahud, her way of exciting the listener is to place emphasis on the climaxes of phrases, for example, figure 9, track 2.

⁴⁸http://eclassical.com/eclassic/eclassical?&song_id=100186&last_page=find_by_compilations&page=more_info; Internet; accessed 19th July 2007.



Figure 9 – bars 79-96 Wiesler climax

It seems that the release of the phrase and conveying the overall contrast of tessitura is her main musical intent, whether technically perfect or not. Wiesler played with a very clear, well-projected sound, assisting her forceful low register *ff*'s, and her ability to produce a very gutsy, visceral sound, which I think is very well suited to Jolivet's style for flute. Manuela Wiesler's playing does not seem pedantic as not everything is perfect, but her musical intentions are clear, and I have been influenced by these intentions in my performance of *Chant de Linos*.

Emily Beynon

Another most inspiring performance of *Chant de Linos* is by Emily Beynon. She possesses immense virtuosity and accuracy in all that is technical, reassuring the audience with ownership and absolute conviction of each individual note. Low and high registers alike do not seem to present any challenge to Beynon. Her secret for the low register writing in the *ff* dance section of *Linos* was revealed at a master class,

at which I was most fortunate to attend, as simply “giving the notes space.”⁴⁹ Emily Beynon plays with a clear singing sound, not using vibrato to excess -rather just enough and in the appropriate places, her extreme use of dynamic contrasts further building intensity. The aspect of Beynon’s playing that I value most is her incredible ability to connect with the audience and portray the story of *Linos*. Emily Beynon has many great ideas on the subject of interpretation and expression, some of which I have included below.

Even a recording is simply an artist’s vision of that work at that particular point in time and the elusive, definitive version sometimes feels like the apocryphal pot of gold at the end of a rainbow.

A musician ‘reads’ a score then shares their understanding of it with an audience (in a concert hall or via a recording)... as long as he or she stays true to the composer and him/herself and presents an honest and personal ‘reading’, an infinite number of different accounts of the same work can be enjoyed!⁵⁰

These various recordings have inspired me greatly, assisting me to form my own interpretation, which is a fusion of these influences and my own originality. Though these influences are most noteworthy, I cannot let them impede on my initial interpretive ideas, so as to remain true to my audience and myself.

A New Musical Interpretation

I will now present my own interpretations, section by section, taking examples from my own edition of the score -in its entirety in the appendix- in answer to problems

⁴⁹ Emily Beynon, “flute master class”, Hobart Conservatorium of music, 12th May 2007.

⁵⁰ <http://www.tokafi.com/15questions/15-questions-to-emily-beynon>; Internet, accessed 5th Sept. 2007.

posed on such issues as dynamics, phrasing, timbral changes, vibrato and breathing. In relation to the production of different tone colours I have created a table to indicate technical aspects involved in producing these, and recorded sound samples to illustrate them further. Symbols are used to indicate the change of tone colour and other markings such as tenutos, breaths and fingerings are further explained in the appendix. All of these are my own editions to the original Leduc score.

Section 1 – Introduction

My interpretation of this opening section is the initial cry of shock at the beginning of the grieving process. In relation to dynamics and phrasing, one must play the dynamics as written, carefully sustaining each dynamic contrary to classical phrasing, maintaining the dynamic level with equal strength throughout. These cries grow louder and more intensely throughout each subsequent phrase, which is aided somewhat through Jolivet's writing of each in a progressively higher register. Articulation is also important in this passage, for example, the *ff-p* notes require immediacy in the attack of the note for ultimate shock value. I also feel that the tone colour should have a dark edge to the sound, so as to give a visceral quality to the cries of shock, for example, refer to track 3. It is helpful to find certain melody notes within the fast moving passages to give shape to the phrase. I have marked such notes on the score with tenutos, seen in figure 10.



Figure 10 - bars 6-7 tenuto markings for melody notes

Planning breaths in this section is quite challenging as the phrases grow in length and the presence of fast notes does not easily allow the flautist to breathe. This seems to be the desired effect of Jolivet to create a growing sense of urgency. To overcome this, breathe slowly and deeply from the diaphragm, remaining calm yourself, even if the passage itself is the opposite of calm. Although continuity is desired, there is the chance of a small breath after the tied A in bar nine, just for security, as shown below in figure 11.



Figure 11 – bar 9 breath suggestion

Section 2 – A

This section, marked *Meno mosso* reflects the silence of lamentation, such as that of weeping, and this is most present in the flute line. Intensity builds obviously through dynamics, but can also be achieved through contrast in tone colours and the use or exclusion of vibrato. The important notes in this section are marked tenuto and should be given more presence using a slight touch of vibrato. This is also assisted through the rhythm, the tenutos falling on the first beat of a triplet figure, as seen in figure 4 on page 19. Notes of a soft dynamic can be played without vibrato to conjure an eerie, cold sound, for example, Pahud's interpretation in figure 8, track 1, which then grows through a gradual crescendo with the eventual addition of vibrato to warm the sound at the climactic ending of the phrase, as in figure 12.



Figure 12 - bars 28-32

This intensity quite immediately dies away through a decrescendo down to *p* on a descending line, creating a great sense of pause so as to leave the audience in apprehension. The speed at which this section is marked should be taken as a guide, but not played strictly, as this might lose the sense of movement of which it must carry throughout.

Section 3 – B

An *accel* is written to assist the new speed given in the third section. The tone colour should be loud, edgy and bright, (refer to track 4) with importance on the clarity of tone and immediacy to the articulation. The jagged motifs should be accented as shown to emphasise their irregularity, with slowing in flutter parts providing contrast and release (see figure 13 below).

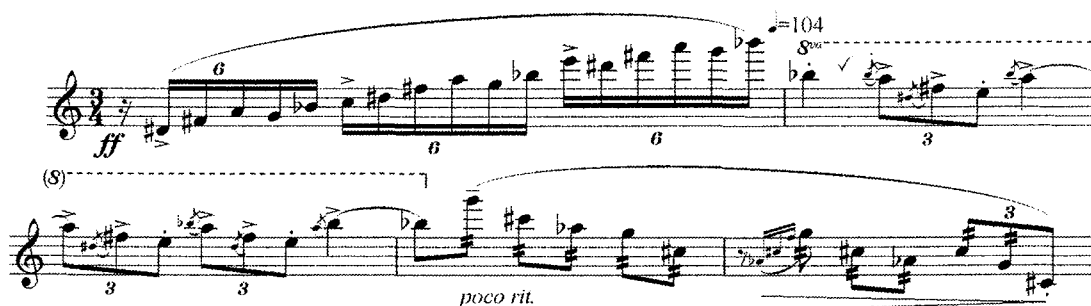


Figure 13 – bars 34-38 articulation used for jagged motifs

A broad, rapid vibrato can be used on loud held notes of the higher register, though should not hinder the clear intent of the phrase. In relation to dynamics, one must let the lower register speak as loudly as possible, which can be produced by using an

edgy tone (track 3), but not to such extent that the sound is compressed and does not sound as a result.

Section 4 – A’

Similar to the previous A section, this quiet grieving seems less calm through the exploration of the higher register and longer, more involved phrases. Again, there is much of opportunity for fall and rise in the phrasing, the tone colour moving between cold and warm, singing sad ‘cries’ of sound. An air of mystery in the sound can be obtained through the omission of vibrato, interspersed between intense, fast, wide vibrato for higher louder passages. Many hairpin dynamics are to be exaggerated, and tenutos to be noted, especially on triplet figures as, like in the last A section, they are a particularly expressive gesture (see figure 14 below).

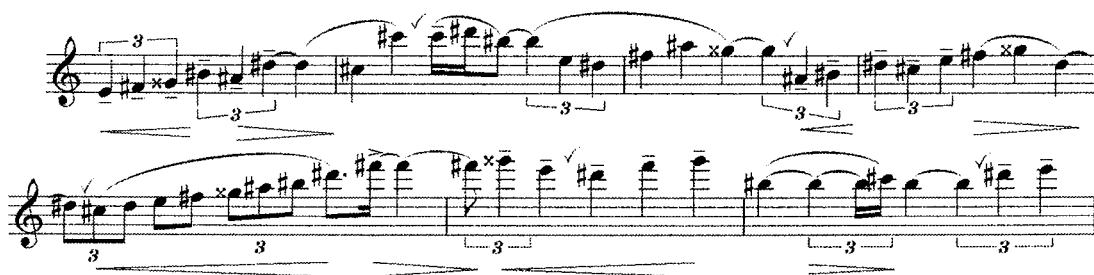


Figure 14 – bars 19-55 tenuto triplet figure

As the phrases are longer, there are also a few suggestions for breathing in my edition, of which a few are noted in the above figure.

Section 5 – B’

Like the previous *Più mosso* section, B’ provides another opportunity for a contrasting bright and edgy sound. The introduction of new musical figures implies the presence of more tenutos, which help to strongly emphasise motifs. Such motifs

include the grace note figure, for the purpose of emphasis on the syncopated rhythm, as seen in first two bars of figure 15.



Figure 15 – syncopated rhythm bars 71-75

Such passages require extended metronome practice, which involves repeating a section at a comfortable speed, then gradually increasing the tempo until the optimum speed is achieved. After so many repetitions on each level of speed, one begins to discover the spaces in the rhythm, realizing where to take time, and where to continue, providing comfort and confidence in finger technique and rhythm. Such accuracy of notes and rhythm is needed in the intricate writing in bars 73 to 75, (as in the above figure) particularly as these are solo moments for the flute.

Section 6 – C

As the most recognizable section of the work, this dance like section in 7/8 time should be played with much intensity and gusto. Jolivet presents quite a challenge to the flautist to play *fortissimo* semi quaver low D's, which must each speak with equal force and energy. I find a loose and relaxed embouchure helps here, with not too much focus on edge as this may cause notes to split or not sound at all. The sound and intensity must be maintained throughout the changes in register, especially notable when the theme beginning on D is repeated up the octave, as the quality of sound is likely to lessen due to the notes being in the throat of the instrument. One must also exaggerate the crescendos in the triplet runs to emphasise the different

rhythm and to build excitement. Even though Jolivet himself states that “les petites notes très brèves” (the grace notes should be very brief), one must let each individual note speak clearly without compression, so as to avoid the tendency to rush. One must make sure that the material in bars 108 to 111 (shown in figure 16) is light and joyous, through brighter tone and attention to articulation, providing a change to the surrounding violent semi quaver dance sections.

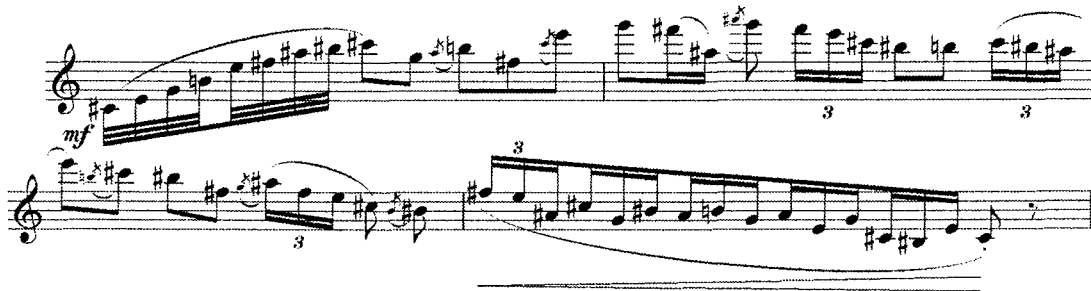


Figure 16 – lighter articulated passage in bars 108-111

Section 7 – D

This section presents a welcome change to the previous aggression of the dance section. Bar 130 it is marked *ben cantando*, meaning ‘singing’ of which is helped by the new speed and longer lines. Tone colour and vibrato can be explored throughout, as there is more opportunity with longer note values. I find a lighter sound with shimmery vibrato (refer to track 5) to be most effective in serving the writing here. Also, an emphasis can be placed on the quirky rhythms (such as bars 130-135 in figure 17 below).

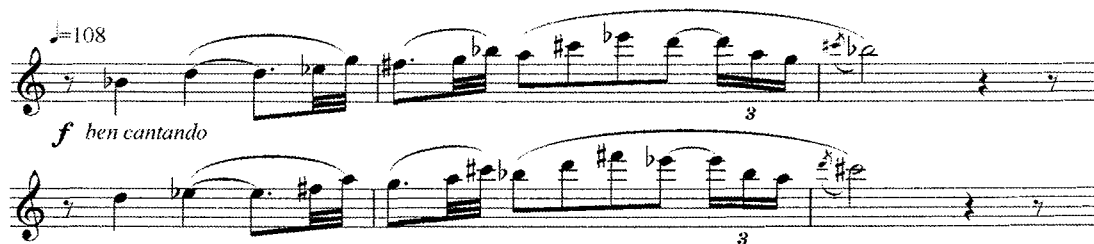


Figure 17 – quirky rhythms in bars 130-135

Notes marked *sf* need special care, and accents, whether in the higher or lower registers need to be heard equally, as shown in figure 18 below.

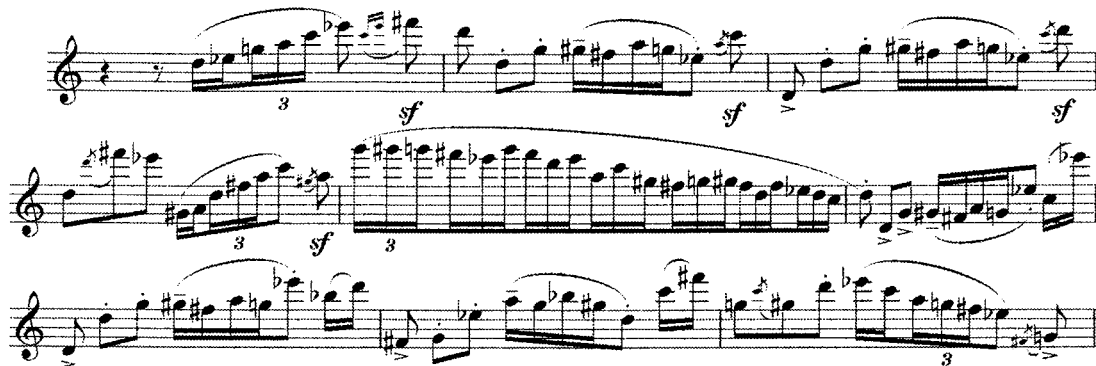


Figure 18 – *sf* notes in bars 152-160

This section also contains moments that are reminiscent of a birdcall, such as the grace notes, as heard previously in a different, darker context (see bars 71-75 in figure 15). A light, effervescent tone should be employed in this section, as compared to the dark, rich tone in the dance section. Except for bars 172 to 175, where one can employ a cold hollow sound and Jolivet’s marking of *en cedant* to ensure a clear indication of the tempo and difference of sound in the following section (see figure 19 below).



Figure 19 - *en cedant* in bars 172-175

Section 8 – A’’

Though only brief, the character to which this A’’ section assumes needs to be completely different to the two previous, faster moving sections. Like the preceding A sections, this again serves to remind the listener of the sadness embedded throughout the work. Great flexibility is needed in embouchure and support

throughout this piece, to enable the smooth connection of sections, and this is particularly pertinent here. The only dynamic marking for the entire section is *p*, which implies that this is to be sustained throughout, with the exception of a few hairpin dynamics. It is quite effective to limit the use of vibrato in this section for a cold, eerie sound (track 6) with the addition of a slight shimmer for those notes marked tenuto to create a true singing sound (as in track 5).

Section 9 – B''

A short bridging section, B'' is like previous B sections in its very dramatic and forceful character, providing an appropriate preface to the final dance movement. Marked *ff*, it is important to emphasise dynamics here, and this should not present a problem as it is quite a dramatic contrast to the *p* dynamic specified in the previous section. The difference of groupings in bars 195-196 (figure 20) as opposed to bars 79-80 (figure 21) grouped in 6's and not 5's or 7's, may have been intentional so as to provide optimum control for the flautist, eliminating the tendency to rush, thus creating a more stately approach.



Figure 20 - bars 195-197



Figure 21 - bars 79-80

Section 10 – C'

The last section, beginning in the same manner as the section C previous, is in the 'friendly' key of D. After the well known dance passages, Jolivet merges previous triplet figures with grace note motives, which should be taken at a speed possibly under the indicated tempo, so as to let the notes speak clearly and not create any further sense of urgency that is already implied with the already increased note values. The grace note figure builds in intensity as it is repeated towards the end in a rising figure, (see figure 5) followed by a short burst of triple tonguing, resulting in a trill and leading to the last tumultuous triplet passage, followed by accented D's in the middle register and ending on the extreme of a high D marked *sfff*. This ending requires much rehearsal time to achieve the accuracy and evenness of individual cells of notes, and linking these to create a real sense of grandeur.

Conclusion

André Jolivet once stated “The work of art that deserves to become popular is that which, when parted from its creator, will continue to speak to all men,”⁵¹ thus proving his universal acknowledgement of music and philosophies as a composer. Through my study of spiritual dimensions and performance perspectives on Jolivet’s *Chant de Linos* for flute and piano, I have realised the truth of these words and aspired to provide the story and musical interpretations involved in conveying this through musical performance.

The literature review and overview of the cultural and social setting in which *Chant de Linos* was composed gave general scope, from which a more detailed account of the work proceeded. This included the various groups and aesthetics with which André Jolivet’s music was associated, and divided Jolivet’s compositional influences into that of myth, magic and mysticism, religion, and the spiritual and emotional perspectives of his music. Both the factual and the interpretive story behind André Jolivet’s *Chant de Linos* were mentioned in chapter two, with reference to Jolivet’s own life, his predilection for the flute and the influences of Greek mythology, and the relevance of the War on Jolivet’s *Chant de Linos*. The story was then discussed in relation to its translation through musical performance. In considering the formal structure of the work and acknowledging the interpretations of other flautists, I was able to form my own interpretive opinions, with a detailed discussion of technical aspects involved. With attention given to dynamics, phrasing, timbral changes, vibrato and breathing, this solves the technical issues involved in performing the work. This in-depth research has greatly assisted my studies in flute performance. It

⁵¹ Cadieu, 4.

has enabled me to consider the many aspects involved in performing André Jolivet's *Chant de Linos*, specifically identifying the spiritual dimensions and performance perspectives involved in producing a convincing and effective interpretation of the music.

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copyright or proprietary reasons.

Jolivet, A., Chant de Linos, (publication details unclear)

Track	Tone Colour	Symbol	Production	Sections	Vibrato
3	Dark edge	^	Narrow embouchure, fast airspeed	Introduction, A, B, B', B'', C, C'	Intense, wide vibrato
4	Bright edge	*	Narrow embouchure, larger gap between lower and upper jaw, open throat	B, B', D, C'	Rapid vibrato
6	Eerie, cold	∞	Loose embouchure, slower air speed, much diaphragmatic support	A, A', A'', D	Without vibrato, or very slight shimmer
7	Warm, hollow	●	Loose embouchure, lower jaw, slow airspeed	A, A', A''	Slow vibrato
10	Cold, hollow	○	Loose embouchure, lower jaw, faster airspeed	Introduction, A, A', A''	Without vibrato
8	Warm, medium edge	◆	Slight narrowing of embouchure, slightly lower jaw	A, A', A''	Slight vibrato
9	Cold, medium edge	◇	Narrow embouchure, faster airspeed	A, A', A''	Without vibrato

Recording Track List

1. Figure 8 - Pahud phrasing in bars 17-22
2. Figure 9 - Wiesler climax in bars 79-96
3. Dark edge
4. Bright edge
5. Cold shimmer
6. Eerie cold
7. Warm hollow
8. Warm medium edge
9. Cold medium edge
10. Cold hollow, taken from Pahud recording, bars 77-78

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